

BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER - NINETEEN NINETEEN



VOLUME
THIRTEEN

DEATH SEATED UPON A TREE—DETAIL FROM
PLATE 92, OTTLEY'S FAC-SIMILES OF SCARCE
AND CURIOUS PRINTS. THE RYERSON LIBRARY

NUMBER
EIGHT



BATIK—BY EDGAR MILLER
ANNUAL APPLIED ARTS EXHIBITION

ON NATURE AND ART

THE small boy, bending over his speller, laboriously deciphered the heavy words, and with a crushing sense of the inevitable he slowly grasped their meaning. Experience he had had, but it had still left him hope, for who does not have his reasonable doubts about experience? But here was the written word—and the small boy was just learning to read. The written word, as everyone knows, is the inflexible, pitiless, truth. And this is what it said: "Al-most an-y an-i-mal that pre-tends to run can out-strip the av-er-age ur-chin."

The well-known chambered nautilus "whom poets feign," is commonly understood to drift upon the sea and then to sink when the time comes for it. But he is as little casual or "realistic" as one could possibly conceive. The tee-square and the triangle simply can't touch his "more stately mansions"—excepting at one or two points at a time. You can't

conventionalize his fine volutes, for they have already outrun your poor power of refinement, to say nothing of the factor of exquisite feeling which has been "thrown in" with their impeccable design.

When Martin Schongauer made the annunciation angel which is in the Palmer collection now in the Print Room, he was doubtless only the patient master, bending over his work, trying to be a good craftsman, to design well, to draw well, to "do" well—and he little dreamed that to someone four centuries hence his angel would come with a persistent suggestion of thornapple trees on a wind-swept cliff and a strange and overpowering sense of "presence." To attempt to say more about this mysterious quality which many of these early works possess is to court the disaster which loves the indiscreet. We can only refer to it in the words of the lamented James Hall as "a certain warmth and intimacy"; but for the quality itself, which is like the memory of old, friendly dreams, we have no word but "It."

Did Schongauer at his quiet task suddenly feel something coursing through his blood, like a horseman galloping over the sands, to a destination of its own choosing? Did he bend closer to his craft to keep his head; sit inarticulate, then wonder what had passed? Did he ever see it in his picture? Whence came "It"?

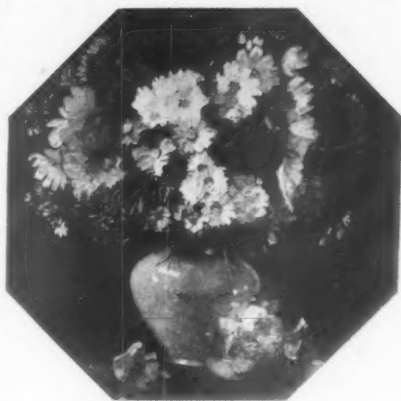
This is the period of the exhibition of Applied Arts. Again we have had opportunity to see beauty growing in things made for use. What has it to do with

the representation of nature as we see it in pictures? Are these embroidered flowers with their fascinating deviations from the "natural" form to be understood by seeing the picture in them?

The entry of nature's forms into the history of design has followed a more or less traceable sequence. Situations and areas have grown through the exigencies of construction and of use, and in the broad, inevitable spaces so produced the "natural" motive seems in time to have made its appearance, springing up where there was a foothold or a little soil, like "flowers in the crannied wall."

Mr. Pond in *The Meaning of Architecture* points out that the realistic forms of the Corinthian capital came late and apparently through evolution, and that the Gothic capital, a chaste and restrained recognition of the union of functions at the meeting of pier with arch, came into being long before foliated ornaments were introduced at this point. The "log cabin" design of our grandmothers' needlework existed as a structural form in Egyptian mummy wrappings and, instead of being developed through an attempt to portray the cabins of pioneer days, was a going concern of great antiquity when it acquired its present name.

Design essentially is not engaged in portraying nature. Its roots are in deeper soil. It is not based on nature, for it is nature itself writing its own biography with the hand of man as its instrument. It is the same in kind whether written in the annular rings of a tree by a power we do not understand or whether in the stones and tiles of the ages through the mysterious and univer-



DECORATION—BY FREDERIC M. GRANT
ANNUAL APPLIED ARTS EXHIBITION

sal human impulse toward beauty. The fascination which impels one in an unthinking moment to scribble rings upon rings on a piece of paper is, when disciplined and ordered, the impulse which makes the rhythm of an Ionic volute a living delight. Nature itself is playing in that unthinking impulse, and when man makes the thing his own the thing is art. Art is nature's "human end," so to speak, or nature is the "cosmic end" of art. The leaves in Corinthian and Gothic capitals and the nature-forms which abound in the art of all the periods celebrate man's discovery of the surprising parallel of his labor with the labor of the earth. Emerson grasped the whole idea of design, both in structure and in ornament, when he wrote:

"The hand that rounded Peter's dome
And groined the aisles of Christian
Rome

Wrought in a sad sincerity;
Himself from God he could not free;
He builded better than he knew—
The conscious stone to beauty grew."



VIEW OF A GALLERY IN THE ANNUAL APPLIED ARTS EXHIBITION

COMING EXHIBITIONS

EVERY month, according to present plans, a new exhibition will be installed in the first gallery in Gunsaulus Hall. From November 1 to 23, inclusive, a selection of books produced in Chicago will be placed on exhibition by the Caxton Club. There will be a few books of the period preceding the Chicago fire, but most of the volumes shown—of which there will probably be over 300—date from the

seventies to the present day. They will be arranged according to publishers. The next exhibition scheduled for Gunsaulus Hall is that of American-made toys, which the Art Alliance of America (Central States Division) and the Art Institute will hold from December 11, 1919 to January 11, 1920. This exhibition is being promoted with the initiatory idea of establishing toy manufacturing on an art basis, of stimulating the production of original designs rather than copies or adaptations of foreign

Published monthly, September to May, inclusive, at The Art Institute of Chicago. Entered as second class matter January 17, 1918, at the post-office at Chicago, Illinois, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee, otherwise 50 cents per year. ♪ ♪ ♪ Volume XIII, Number 8.

Copyright, 1918, by The Art Institute of Chicago.



TEXTILES IN THE ANNUAL APPLIED ARTS EXHIBITION

toys. Suitable prizes will be offered to stimulate the toymakers. A catalogue liberally provided with illustrations and quotations from specialists in child lore and a poster by an artist designer just back from war are in the making. Artists from social settlements, private studios, manual training schools, kindergarten classes, and hospitals are eligible, as well as professional toymakers.

The collection of paintings by George W. Bellows which is to be shown from November 1 to December 16, inclusive, derives especial interest from the fact that Mr. Bellows is visiting instructor in the Art Institute school this year. About twenty of his paintings—portraits, figure pieces, and landscapes—will be exhibited.

From November 10 to 30, inclusive, about 100 wood engravings by Timothy Cole will be hung in the Print Room. Mr. Cole is the dean of American wood engravers. For over forty years he has practised the art and during that period has reproduced many of the most famous portraits, landscapes, and genre pieces in the world. Mr. Cole was born in England sixty-seven years ago but since his early childhood has lived in the United States. In his youth he was apprenticed to wood engravers in Chicago, and in 1871 he went to New York. After several years of commercial work and a few tentative attempts at the purely artistic, he began to engrave for *Scribner's Monthly* (now the *Century*) maga-



LINE STORM—BY FREDERICK J. WAUGH
ANNUAL EXHIBITION OF AMERICAN OIL PAINTINGS AND SCULPTURE

zine. In 1883 he set about the work of engraving for the Century Company a series of the masterpieces of painting in important galleries of Europe, where he remained for twenty-seven years. In 1910 he returned to engrave the masterpieces in American galleries. He has received various medals and prizes at exhibitions both here and abroad and is represented in several large American museums. The Art Institute owns his *Edition of Old English Masters*, a set of forty-eight wood engravings.

In the annual American exhibition—November 6 to December 10, inclusive—the following prizes are offered: Mr. and Mrs. Frank G. Logan Medal, with

prize of fifteen hundred dollars; Potter Palmer Gold Medal, with prize of one thousand dollars; Norman Wait Harris Silver Medal, with prize of five hundred dollars; Norman Wait Harris Bronze Medal, with prize of three hundred dollars; William M. R. French Memorial Gold Medal, established by the Art Institute Alumni Association and awarded by a jury appointed by the Association; Martin B. Cahn Prize of one hundred dollars; Edward B. Butler Popular Prize of one hundred dollars, for the painting best liked by the visitors to the exhibition and chosen by popular vote. The Logan medal and the Cahn prize are awarded by the Art Committee

of
me
to
sub
and



WINTER RIGOR—BY JOHN F. CARLSON
ANNUAL EXHIBITION OF AMERICAN OIL PAINTINGS AND SCULPTURE

of the Art Institute. Six honorable mentions will be given by the jury: one to a landscape, one to an architectural subject, one to a portrait or figure piece, and three to sculpture. Fifty paintings

have been invited for this exhibition, and these, like the pictures selected by the jury, will be eligible for prizes. Paintings by members of the jury may also receive prizes.



REVERSE OF THE MR. AND MRS. FRANK G. LOGAN MEDAL.
DESIGNED BY EMIL R. ZETTLER

During the period of the American exhibition the Atlan Ceramic Art Club will hold its twenty-seventh annual exhibition. Through two gifts to the Art Institute this club has established a fund of \$1500, the income from which may be used for the purchase of ceramics for the Institute's collection. On account of the war, which caused a great increase in the price of materials, the number of exhibitors has been reduced to about thirty. A special feature of the coming exhibition is a series of twelve tiles intended for mural decoration.

Paintings, sketches, and drawings by Jean Julien Lemordant—in oil, water color, and tempera—will be exhibited from December 16 to 31, inclusive. Lieutenant Lemordant is a Breton painter, an accomplished decorator,

whose work is found in public buildings in Rennes, Quimper, Paris, and other French cities. Born at Saint-Malo, he studied at the Ecole des Beaux-Arts of Rennes under Lenoir, Lafont, and Leray and later in Paris with Bonnat. Before the war he was well known at the Salon for his pictures of landscapes and of the seafaring folk of his native Brittany. He enlisted in 1914, and after months of severe fighting, in which he was several times wounded, he was tragically blinded by a bursting shell and carried off to a German prison camp. Twice he escaped and was recaptured, but finally he was sent home to France. By 1916 he had been promoted, on the battlefield, to a lieutenancy and had received a military decoration, and in 1918 he was awarded the Howland Memorial Prize of Yale University—a prize in the award of which the idealistic element in the recipient's work largely determines the choice. The first recipient was the late Rupert Brooke, English poet.

From December 16, 1919 to January 22, 1920, inclusive, paintings by Charles Francis Browne will be exhibited—in addition to the other exhibitions of paintings announced for that period. Further mention will be given these exhibitions in a later BULLETIN.

THE LIBRARY

AMONG the latest acquisitions in the Ryerson Library is an exceptional volume, *Tapisseries et étoffes coptes*, edited by Henri Ernst, Paris. The Coptes were the Christian descendants of the ancient inhabitants of Egypt. Many of them lived in monasteries and nunneries, and, since they were often employed in weaving, the natural result was that many of the patterns they used bear symbols of their faith

—winged cherubim, small crosses, and bits of religious allegory. The book in question contains a series of plates so finely reproduced and colored that the alluring mellow quality of the ancient fabrics has been preserved. There are numberless suggestions for borders, scrolls, medallions, motifs, diaper and semé patterns, and the slender finials often found in Coptic weavings.

In the Photograph and Lantern Slide Department a new activity is the weekly exhibit of photographs which correlate with Mr. Taft's course of lectures on sculpture. The photographs will practically duplicate the lantern slides used by Mr. Taft and will remain on exhibition for the week following a given lecture, in order that the students may have further opportunity for study.



OBVERSE OF THE MR. AND MRS. FRANK G. LOGAN MEDAL
CAST OCTOBER 1919

JAPANESE STENCILS

COMPARATIVELY little has been written concerning the history, cutting, and use of Japanese stencils. Yet for beauty of design and masterly technique they are at least equal to the prints so treasured by collectors of Oriental art. Authorities differ as to whether the late sixteenth or early seventeenth century was the beginning of the use of stenciling, but it seems logical to endorse the opinion of some of the Japanese of today who say every good and beautiful thing was produced in the "Golden Age" of Japan. The oldest stencils are the simplest and show less detail than the later ones; the paper has darkened until almost black and is of much better quality than the paper of



JAPANESE STENCIL, FENOLLOSA COLLECTION
EXHIBITION LENT BY S. MORI

today. Sometimes old manuscripts were used for these stencils, and the black characters may still be seen on the margins.

The craft of stencil-cutting was practised by men of rare skill, as no pattern was drawn on the paper to be cut. The design to be used was handed the stencil-cutter to look at and memorize. By glancing from time to time at his document this artist craftsman refreshed his memory, as his knife point cut with unerring precision his specially prepared stencil paper. This was a white paper soaked in the juice of the unripe persimmon to make it tough and of a red-brown color. Occasionally a thin coating of oil was used, but most stencils seem to be without traces of this. In addition to the sharp, thin knife which the cutter pushed

before him, gouges and punches have been used. When the design was of a fairly uniform distribution it was reinforced by very fine, irregular, hair-like threads of silk, to strengthen the pattern. This was done by young women, who used a wonderfully fine needle. In some of the oldest stencils actual hair was used in the reinforcing of delicate designs with many open spaces. In other instances, two sheets of paper were pasted together with rice paste after silk threads were laid between the sheets so they would form a network of squares of uniform size.

Usually in stenciling a single stencil is all that is necessary, but when various colors are to be employed a separate stencil is required for each color used. Occasionally a design is stenciled with dyes and touched up by a little brushwork. There are two methods used in the stenciling: the first produces a design in color on a light ground by the pouncing of the dye directly through the stencil on the material; in the second a "resist" paste of rice flour and bran is rubbed through the stencil into the material, and then the article is dipped into a cold dye. After the color is set by steaming, the paste is washed out, leaving a white pattern on a colored ground.

The collection recently shown in Gunsaulus Hall belonged to the late Ernest Fenollosa, the well-known collector and writer on Chinese and Japanese art, and was lent for exhibition by S. Mori. In addition to the 150 stencils there were proof sheets in black and white, which added considerable interest to the exhibition.

B. B.

CURRENT AND PAST EXHIBITIONS

FORTY-FOUR etchings and twenty-five oil paintings, on exhibition in the De Wolf gallery since October 18, testify to the extent of Wallace L. De Wolf's creative work during the last few years. Both paintings and etchings—mostly the product of his late sojourns in the southwest—depict the mountains and the desert in their varying aspects and the brilliant poppy fields of California. They complete his introduction as artist to the public, who already knows him as Trustee of the Art Institute and donor of the De Wolf collection of etchings by Anders Zorn.

The Eighteenth Annual Exhibition of Applied Arts had its usual representation of textiles, silver and jewelry, ceramics, and basketry. During the same period the Chicago Ceramic Art Association had three cases of ceramics in one of the galleries; in another there was shown a special collection of old miniatures lent by Dr. Constantine Brown of London, comprising twenty-one by eighteenth century English miniature painters and twenty-five by unknown artists of the period 1770-1807. A third supplementary exhibition was that of about eighty architectural sketches by Wilson Eyre, Jr., of Philadelphia.

The regular annual prizes were awarded by the jury of the Applied Arts exhibition, as follows:

The Mr. and Mrs. Frank G. Logan Prizes, consisting of six medals with accompanying purchase prizes of \$100 each, to—Oscar Louis Bacheider for collection of pottery, with purchase of vase and lamp base; Charles F. Binns for collection of pottery, with purchase of vase and bowl; Fireside Industries of Berea College, Kentucky, with purchase of portieres; Durant Kilns for collection of

pottery, with purchase of bowl; Rookwood Pottery, Cincinnati, for collection of pottery, with purchase of vase; Cheney Brothers, in recognition of the high standard of their textile work. The Logan Prizes, consisting of medal and purchase prize, to Marie Perrault for group of character dolls, and five medals with accompanying prizes of \$50 each, to—Mrs. N. W. Fisk for table linen; Edgar Miller for five batik hangings (purchased); Charles Herbert for collection of tooled leather (two book folders purchased); C. Bertram Hartman for three batiks; Nell Witters for batik blouses and petticoats.

Mrs. Hubbard Carpenter Prize of \$100 to the Potter Studio for silver cross; Mrs. Frank D. Stout Prize of \$100 to Samuel Yellin for group of wrought iron objects; Mrs. Avery Coonley Prizes of \$50 each to Frank J. Court for weaving (coverlet and pillow cover) and the Aquidneck Cottage Industries for weaving (table runner); Thomas J. Dee Prizes of \$50 each to Margaret Rogers for gold brooch and Elizabeth Copeland for silver box; Mrs. J. Ogden Armour Prize of \$50 to Durant Kilns for pottery; Mrs. Albert H. Loeb Prize of \$50 to Mabel E. Frame for silver coffee pot, creamer, and sugar bowl; Mrs. Julius Rosenwald Prize of \$50 to Mrs. Helen C. Reed for collection of batiks; Atlan Ceramic Art Club Prize of \$10 to Mrs. Frazee for lamp base. The four Municipal Art League Prizes of \$25 each were awarded to—Esther Blanke for wool embroidery, Frederic M. Grant for four decorative panels, Charles Herbert for tooled leather, Edgar Miller for batik wool hangings.

NOTES

THE SCHOOL—The school of the Art Institute is again as flourishing in the number of students as before the war. The day school has an enrollment of over six hundred, the night school of more than five hundred, and the Saturday juvenile classes of about three hundred and fifty. As this represents the registration of only two weeks, the outlook for the first term is that it will be the largest registration in the history of the institution. The lower school is filled to its capacity, and enrollment has been closed until January. The advanced classes will continue to be



PORTRAIT OF A LADY—BY R. COSWAY
EXHIBITION OF ENGLISH MINIATURES

open for a brief period longer. The following students are now enjoying the scholarships awarded last year: Alice Mary White, the William M. R. French Memorial Scholarship of \$1000; Ida McClelland Stout, the John Quincy Adams Scholarship; Theodore Lukits, the Lathrop Scholarship of \$800; and Glen A. Mitchell, the American Traveling Scholarship of \$125. Mr. Rosse, head of the Design Department, is at the present writing on his way from Holland, where he and his family have been visiting his native land. The Art Students' League is organizing itself for early activities this fall, and its ranks are rapidly filling as in its antebellum days.

EXTENSION DEPARTMENT—During the week beginning September 29, the Extension Department conducted a six-day Better Homes Institute at the State Fair at Muskogee, Oklahoma, under the

direction of Mr. Ross Crane, Head of the Department. The program included gallery talks on the paintings and demonstrations in interior decoration, in which furniture, draperies, and accessories were employed in the arranging and rearranging of a room. There were also talks on "How to build a home" and "How to plant the home grounds," illustrated by chalk and by the architectural exhibit, and lectures on community betterment, city planning, etc., likewise illustrated. This is the first time that a Better Homes Institute has been given at a state fair, and the interest shown was very great, in spite of the diversified counter-attractions which characterize such fairs.

THE LECTURES—The first of the November lectures, already noticed in the BULLETIN, will be given by Professor Patty S. Hill, of Columbia University, who is to speak on "Play and art." Lorado Taft's sculpture course continues with three lectures in November: "Hellenistic sculpture," "Greek art in Rome," "Early Italian sculpture."

The subject of Walter Scott Perry's lecture on November 18 will be "The evolution of architecture and the adaptation of the principles of building design to modern conditions." This will be followed by a second lecture on November 25 entitled "Art and design as applied to the home." Mr. Perry has traveled and studied in many lands, is honorary secretary of the Egypt Exploration Fund, and is the author of two books on Egypt. In his first lecture he will trace the evolution of building from the time of the ancient Egyptians and Greeks to the present day, showing by means of colored

slides the essential principles of architectural construction, the derivation and growth of ornament in architecture, its use and abuse, and the development of architecture as a fine art. His second lecture will treat of the principles of good design in house construction and house furnishings, the evolution of design in exteriors and interiors, the true understanding of historic periods of design, and will lay stress upon proportion, balance, and harmony in arrangement, elimination of non-essentials, simplicity, truth, and sincerity of purpose.

Dr. Mitchell Carroll, of George Washington University, Secretary of the American Archaeological Society, begins the December lectures on Tuesday the second with his talk on "The glory of St. Sophia and the art of unredeemed Greece." The lecture will be illustrated by about sixty lantern slides, many of them colored. Dr. Carroll is director and editor of *Art and Archaeology* and has made a life study of Greece and Greek problems. He was decorated by the Greek government as "Chevalier of the Order of the Redeemer," in recognition of his services of interpretation for the Greek cause during the war.

Walter Sargent, Professor of Art Education at the University of Chicago, on December 9 will trace "The development of American landscape painting." The lecture deals with some of the more prominent factors which determined the development of American landscape painting, tracing its evolution from the painting of the early years of the nineteenth century and of the Hudson River School to the work of the tonalists and the latter development of impressionism.



PORTRAIT OF GENERAL FOOTE—BY ANDREW PLIMER
EXHIBITION OF ENGLISH MINIATURES

Examples are shown of the men who were prominent in the various movements, with description of the particular artistic problems with which their work was concerned, and some of the present tendencies of American landscape painting are described.

Thomas Whitney Surette, lecturer on music in the Brooklyn Institute and Teachers' College, Columbia, will lecture December 16 on "Music in relation to the arts of design." Mr. Surette has composed various anthems and serenades for piano and violin, orchestral music, and an operetta. He is joint author of *The Appreciation of Music* and *The Development of Symphonic Music* and has recently edited a book for home and community singing, in collaboration with Dr. Davison of Harvard. In the interests of community singing, he has also assembled twenty-five chorales of Bach, adapting to them the words of old Eng-

lish poetry, cantatas, and translations. Mr. Surette last year conducted a successful series of community-singing programs at the Cleveland Museum of Art.

DEPARTMENT OF MUSEUM INSTRUCTION—Four classes in historic design, each of which meets once a week, afford an opportunity to study familiar designs from the viewpoint of aesthetics and symbolism. There are also classes in the appreciation of architecture and other objects of art in the permanent collection of the Art Institute. Further informa-

tion may be obtained from Mrs. Hall or Miss Parker in Room 16.

REPRODUCTIONS—The sale of the Art Institute color prints has extended to England, France, and Italy. In New York they have won an assured place and are known as "Institute prints." Sales of the various Art Institute reproductions in the Museum building have this summer greatly exceeded any previous summer sales. In September some 38,000 postcards were sold. The color prints are also in great demand.

EXHIBITIONS

NOVEMBER 1919—MARCH 1920

July-November—Collection of engravings by Schongauer, Durer, and other old masters lent by Mr. and Mrs. Potter Palmer.

October 18—November 18—Paintings and etchings by Wallace L. De Wolf.

November 1-23, inclusive—Books published and manufactured in Chicago exhibited by the Caxton Club.

November 1—December 16, inclusive—Paintings by George W. Bellows.

November 10-30, inclusive—Wood engravings by Timothy Cole.

November 6—December 10, inclusive—(1) Thirty-second Annual Exhibition of American Oil Paintings and Sculpture.

(2) Twenty-seventh Annual Exhibition by the Atlan Ceramic Art Club.

December 11, 1919—January 11, 1920, inclusive—Toys made in America, exhibited by the Art Alliance and the Art Institute.

December 16-31, inclusive—Paintings, sketches and drawings by Lieutenant Jean Julien Lemordant.

December 16, 1919—January 22, 1920, inclusive—(1) Paintings by Bryson Burroughs.

(2) Paintings by Oliver Dennett Grover.

(3) Paintings by Abel Pann.

(4) Paintings by Charles Francis Browne.

January 29—March 3, inclusive—Twenty-fourth Annual Exhibition of Works by Artists of Chicago and Vicinity.

March 9—April 1, inclusive—(1) "One price" picture exhibition.

(2) Paintings by Adam Emory Albright.

(3) American Painters, Sculptors, and Engravers' exhibition.

(4) Paintings by John C. Johansen.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AND FRIDAYS AT 4 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

NOVEMBER

- 4 Lecture: "Play and art." Professor Patty S. Hill.
- 7 Lecture: "Hellenistic sculpture." Lorado Taft.
- 11 Concert: By members of the Chicago Symphony Orchestra.
- 14 Lecture: "Greek art in Rome." Lorado Taft.
- 18 Lecture: "The evolution of architecture and the adaptation of the principles of building design to modern conditions." Walter Scott Perry.
- 21 Lecture: "Early Italian sculpture." Lorado Taft.
- 25 Lecture: "Art and design as applied to the home." Walter Scott Perry.
- 28 Thanksgiving Holiday.

DECEMBER

- 2 Lecture: "The glory of St. Sophia and the art of unredeemed Greece." Dr. Mitchell Carroll.
- 5 Lecture: "Donatello." Lorado Taft.
- 9 Lecture: "The development of American landscape painting." Walter Sargent.
- 12 Lecture: "Michel Angelo." Lorado Taft.
- 16 Lecture: "Music in relation to the arts of design." Thomas Whitney Surette.
- 19 Lecture: "Bernini and the decadence." Lorado Taft.
- 23 Christmas Holiday.
- 30 Christmas Holiday.

JANUARY

- 6 Lecture: "The renaissance of the Greek ideal." Lecture and demonstration in Greek costume by Mrs. Diana Watts.
- 13 Dramatic reading: "Miriam." Directed by Maxwell Armfield and Constance Smedley.
- 20 Lecture: "The vital principal in design." Henry Turner Bailey.
- 27 Lecture: "A museum of trees." Charles L. Hutchinson.

LECTURES ON SCULPTURE

Ten lectures, "Classical and Renaissance sculpture," illustrated by the stereopticon, Friday afternoons at 4 o'clock, beginning October 10. Lorado Taft, sculptor. Titles given above.

SUNDAY CONCERTS

Concerts will be given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock, from October 12, 1919 to April 25, 1920, inclusive. George Dasch will conduct the orchestra. Admission 10 cents.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

OFFICERS OF THE ART INSTITUTE

President	CHARLES L. HUTCHINSON
Vice-Presidents	{ MARTIN A. RYERSON FRANK G. LOGAN
Treasurer	ERNEST A. HAMILL
Secretary	WILLIAM F. TUTTLE
Manager of the Membership Department	GUY U. YOUNG
Membership Clerk	GRACE M. WILLIAMS
Director	GEORGE W. EGGERS
Curator of Decorative Arts	B. BENNETT
Curator of Exhibitions	CHARLES H. BURKHOLDER
Curator of the Buckingham Prints	FREDERICK W. GOOKIN
Librarian	SARAH L. MITCHELL
Registrar of the School	FANNY J. KENDALL
Head of Museum Instruction Department	MRS. HERMAN J. HALL
Head of Extension Department	ROSS CRANE

THE ART INSTITUTE OF CHICAGO—Incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." Museum building upon the Lake Front, first occupied in 1893, and never closed even for a day since. Admission free at all times to members and their families and to public school teachers and pupils. Free to the public Wednesdays, Saturdays, Sundays, and legal holidays. Other days, 25c. Hours: 9 a. m. to 5:30 p. m. week days; 12:15 to 9:00 p. m., Sundays.

MEMBERSHIP—Annual Members, \$10 a year. Life Members, \$100, without further payments. Sustaining Members, \$25 or more a year. Governing Members, \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members, thenceforth exempt from dues. Benefactors are those who have contributed \$25,000 or more.

All members entitled, with families and non-resident friends, to use of Ryerson (art) Library and to admission to all entertainments given by the Art Institute, excepting Sunday concerts, to which a small fee is charged.

THE SCHOOL—Departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture. Saturday classes in Lettering, Decorative Design, Normal Instruction, and Hand Work. Classes for children in Drawing, Modeling, Painting, and Sketching on Saturdays from 10 to 12 a. m. and 2 to 4 p. m. Evening school classes in Mechanical and Architectural Drawing, Design, Free-hand Drawing, Painting, Illustration, and Costume Design on Mondays, Wednesdays, and Fridays from 7 to 9:30 p. m. Information and circulars of instruction to be obtained from School Registrar.

MUSEUM INSTRUCTION—For guidance: One dollar per hour for four persons or less. Groups of more than four, 25c a person. Clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours. Appointments, Room 16.

RYERSON (ART) LIBRARY—Thirteen thousand volumes, 36,000 photographs, and 19,427 lantern slides; the Burnham Library, 2,400 volumes on architecture, open every week day, 9 a. m. to 5 p. m.; Sundays, 2 to 8 p. m. Monday, Wednesday, and Friday evenings until 9:30. Photographs and lantern slides available as loans. Room provided for students.

CATALOGUES—General Catalogue of Architecture, Sculpture, Paintings, etc., 216 pages and 48 illustrations 25c
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson.
Part I. Oriental and Early Greek Art 25c
Part II. Early Greek Sculpture 25c
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection 25c
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection 25c
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection 25c
Catalogues of current exhibitions 5 to 50c

COLOR PRINTS OF PAINTINGS belonging to Museum (36 subjects at 33c each, 8c extra for mailing), **PHOTOGRAPHS** by the Museum photographer, and **POSTCARDS** (16 subjects in colors at 2 for 5c and 225 subjects in one color at 1c each). Illustrated price list on application.

PERMITS TO COPY and to photograph in the Museum obtainable through Director's Secretary. No permits necessary for sketching or for use of hand cameras.

REFECTORY—Open week days, from 11:45 a. m. to 1:30 p. m.; Sundays, from 12:15 to 8 p. m. Ground floor.

[illegible]